WILLIAM FAULKES
COMPOSITIONS FOR THE ORGAN

ALLEGRO SYMPHONIQUE IN F MIN.	$ .75
BARCAROLLE IN B♭	.75
BARCAROLLE IN E MIN., Op. 104, No. 2	.60
BERCEUSE IN D♭	.50
CANTILÈNE IN B♭	.75
CAPRICCIO IN A	.75
CONCERT OUVERTURE IN E♭	1.25
CONCERT PRELUDE AND FUGUE	.75
FANTASIA IN D	$1.00
FANTASIA ON OLD CHRISTMAS CAROLS No. 2, Op. 121	.75
GRAND CHŒUR IN A	.75
IDYLLE IN D♭	.50
MARCH IN E♭	.75
MARCHE NUPTIALE IN E	.75
PASTORALE IN A	.50
POSTLUDE IN E♭	.75
PRIÈRE IN D	.60
RHAPSODIE ON A THEME FOR PENTECOST	$ .75
SCHERZO SYMPHONIQUE IN D, Op. 123, No. 2	.75
SONATA No. 2 IN A MIN., Op. 106	1.50
THEME (VARIED) IN E♭	.75
TOCCATA IN F	1.25
TWO SHORT SKETCHES (MATINS—EVEN SONG)	.75

NET PRICE
85
NO DISCOUNT

NEW YORK : G. SCHIRMER
BOSTON : BOSTON MUSIC CO.

WILLIAM FAULKES
COMPOSITIONS FOR THE ORGAN

ALLEGRO SYMPHONIQUE IN F MIN.	$ .75
BARCAROLLE IN B♭	.75
BARCAROLLE IN E MIN., Op. 104, No. 2	.60
BERCEUSE IN D♭	.50
CANTILÈNE IN B♭	.75
CAPRICCIO IN A	.75
CONCERT OUVERTURE IN E♭	1.25
CONCERT PRELUDE AND FUGUE	.75
FANTASIA IN D	$1.00
FANTASIA ON OLD CHRISTMAS CAROLS No. 2, Op. 121	.75
GRAND CHŒUR IN A	.75
IDYLLE IN D♭	.50
MARCH IN E♭	.75
MARCHE NUPTIALE IN E	.75
PASTORALE IN A	.50
POSTLUDE IN E♭	.75
PRIÈRE IN D	.60
RHAPSODIE ON A THEME FOR PENTECOST	$ .75
SCHERZO SYMPHONIQUE IN D, Op. 123, No. 2	.75
SONATA No. 2 IN A MIN., Op. 106	1.50
THEME (VARIED) IN E♭	.75
TOCCATA IN F	1.25
TWO SHORT SKETCHES (MATINS—EVEN SONG)	.75

NEW YORK : G. SCHIRMER
BOSTON : BOSTON MUSIC CO.

To Clarence Eddy. Esq. (Chicago.)

Toccata.

Allegro moderato.

WILLIAM FAULKES.

simile

stacc.

ff

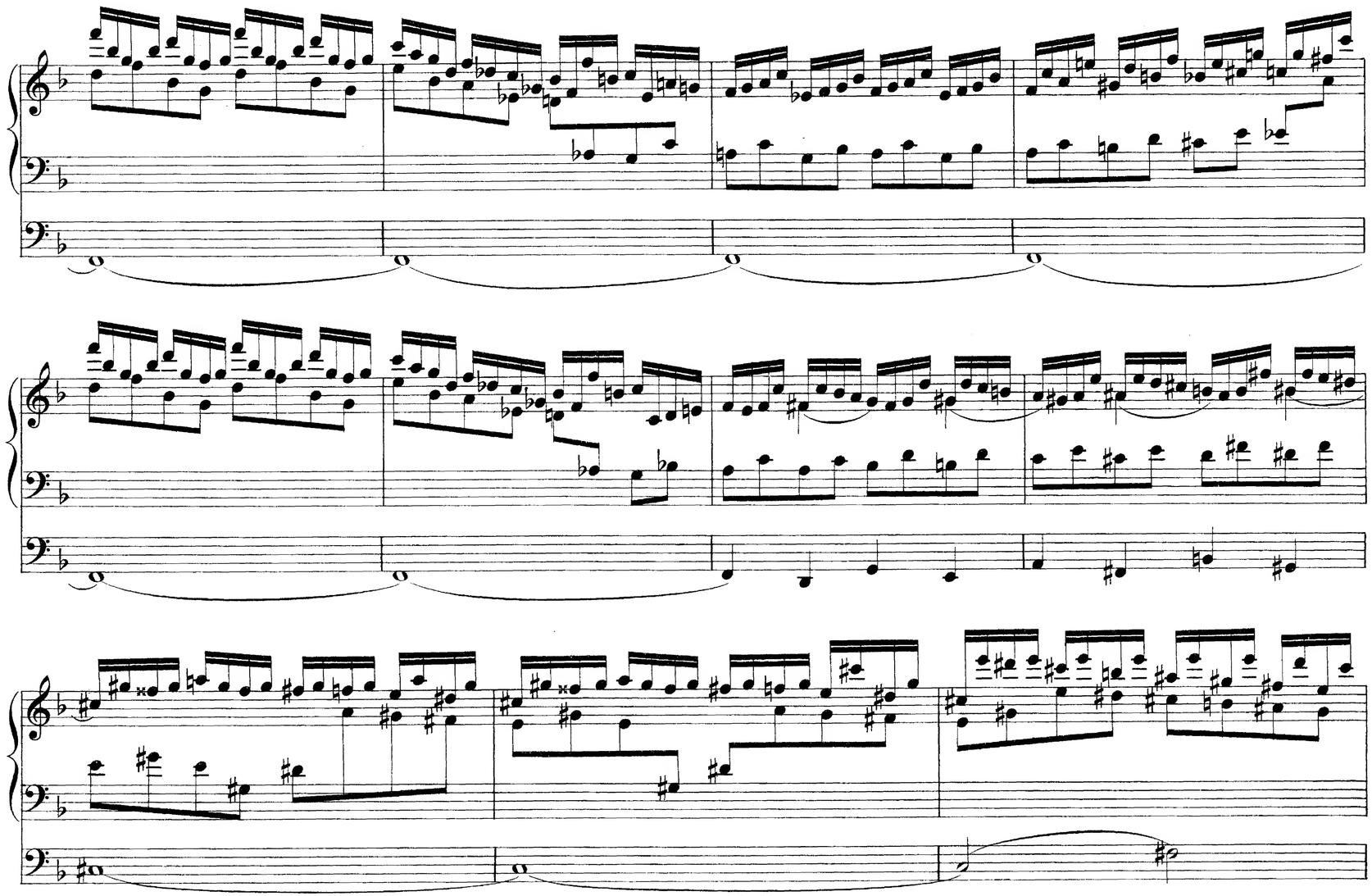
Manual.

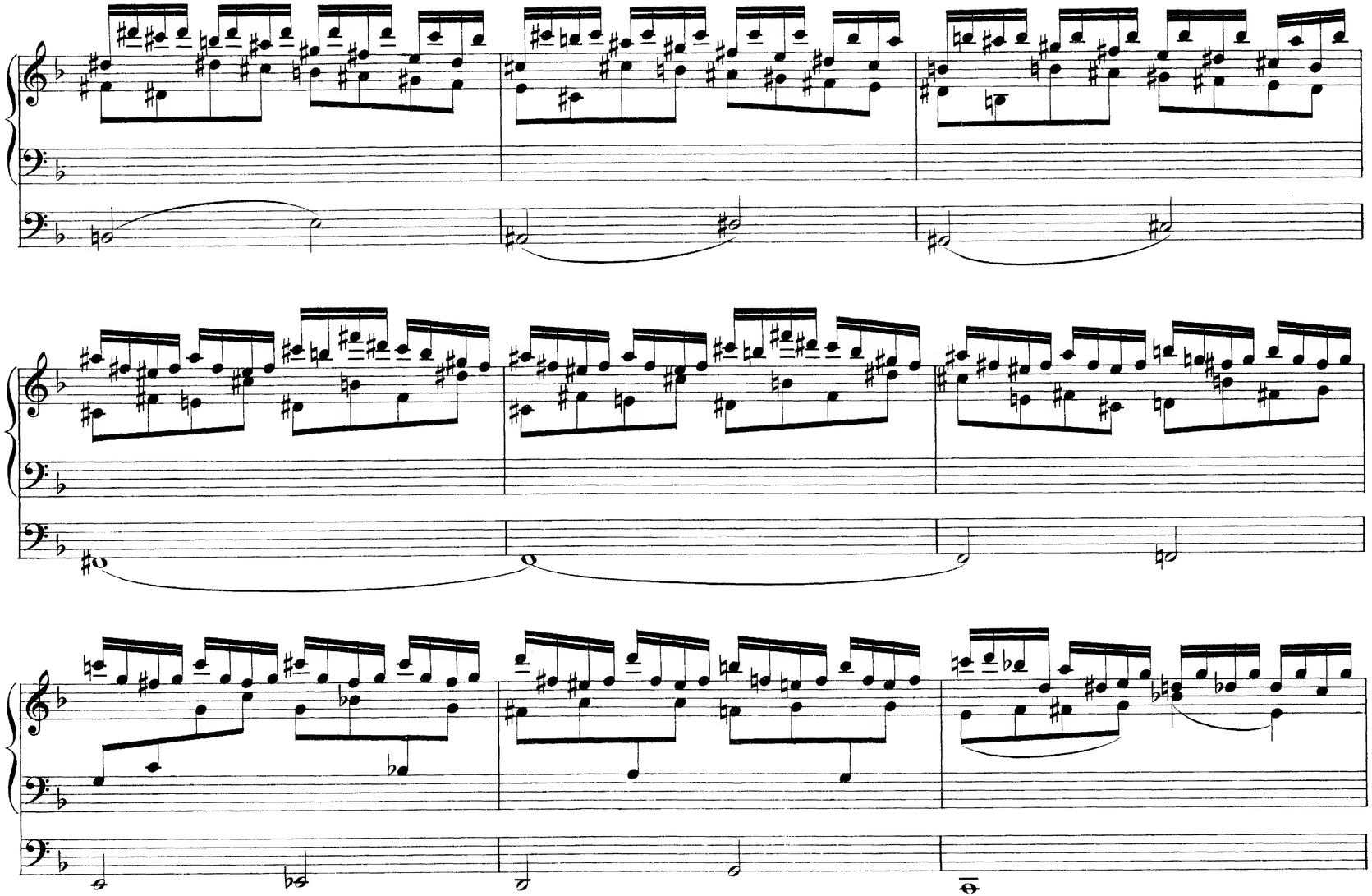
Gt. (coup. to Sw.)

Pedal.

Gt. to Ped.

Copyright, 1902, by G. Schirmer.





simile

ff

Lento.

Ch: Gamba
& Dulciana

rit.

mf

mp

Sw.

Ch: (reduce Sw. to Oboe.)

Ch: to Ped.

Larghetto.

espress.

p Gt. Diap: 8′ (or Ch. Gamba)

Sw.

Sw.

Ch.

p

Ch. Dulciana.

Sw. with Oboe

Ch: to Ped.

Ch: Gambas (or Sw.)

mf

32′ (coup.)

p Vox Humana & Bourdon
(trem.)

Full Sw.

rit.

Molto più mosso

mf

f Gt to 15′ (to Sw.)

Gt. to Ped.

f

Tuba

ff

l.h.

rit.

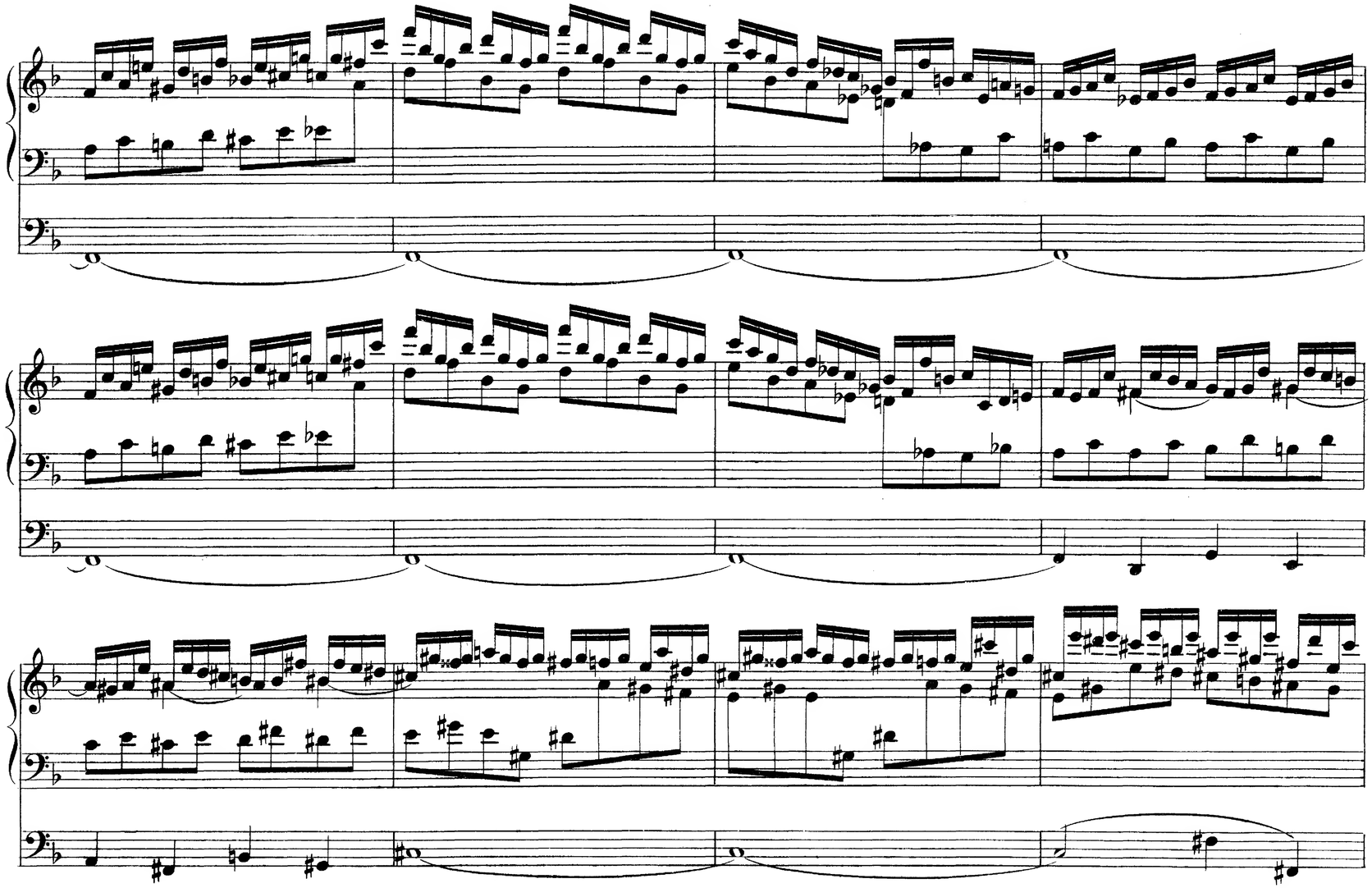
Tempo I.

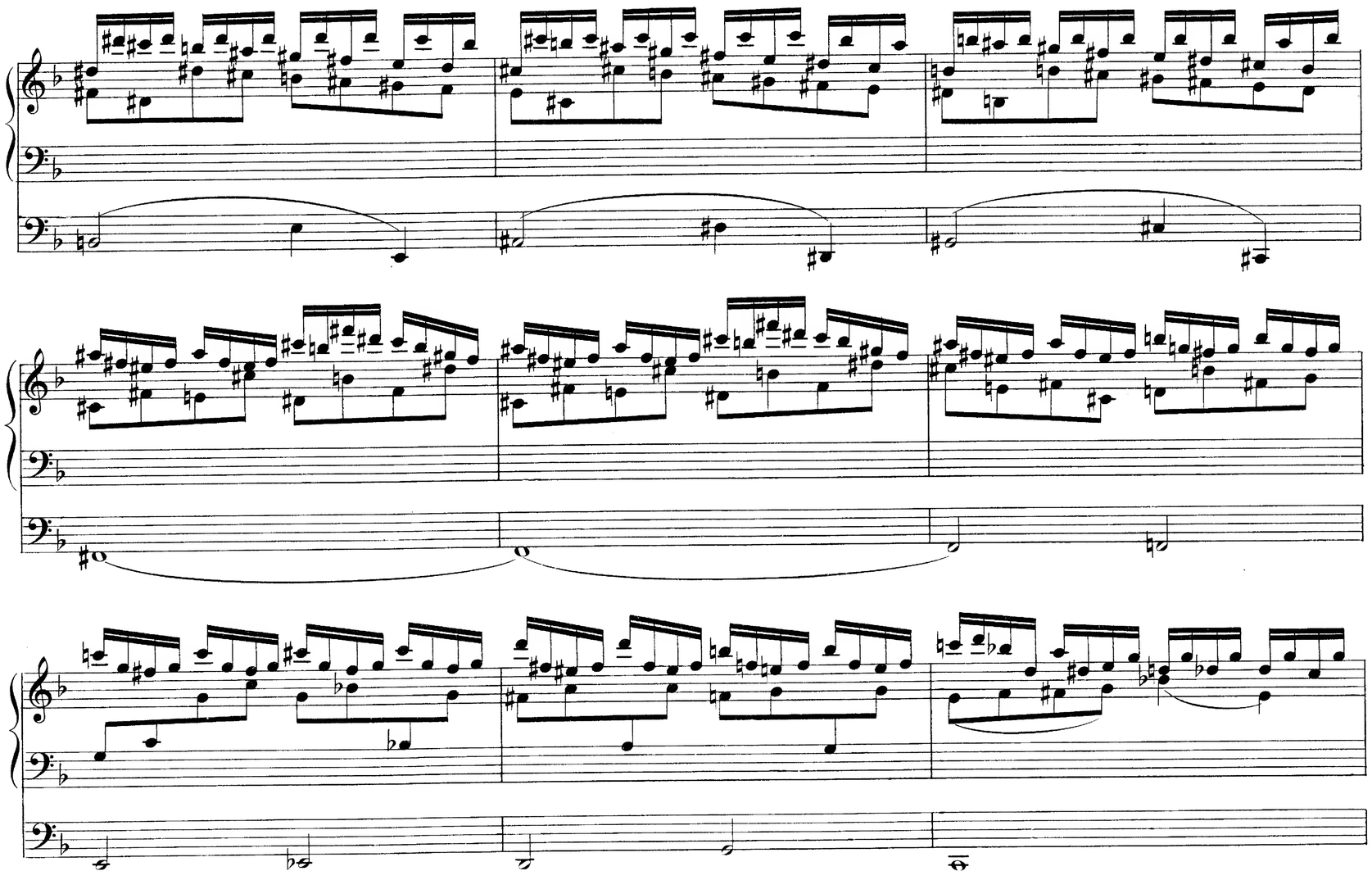
simile

fff

stacc.

fff





simile

rit.

ffz

SUCCESSFUL ORGAN COMPOSITIONS

for Church and Recital Use

MARK ANDREWS. Sonata in A minor	$1.50
CLIFFORD DEMAREST. Cantilena	.75
E. D'EVRY. Canzone della Sera	.60
WILLIAM FAULKES. Barcarolle in B♭	.75
—— Concert Overture	1.25
CESAR FRANCK. Cantabile	.50
F. FLAXINGTON HARKER. In the Twilight (Prayer)	.75
—— Meditation	.75
RALPH KINDER. Berceuse	.60
—— Grand Chœur in A	1.00
E. R. KROEGER. Marche Pittoresque	.75
EDWIN H. LEMARE. Chant de Bonheur	.60
—— Cloches Sonores (Basso Ostinato)	.75
—— From the West (Symphonic Poem)	1.50
WILL C. MACFARLANE. Reverie	.60
—— Spring Song	.75
JAMES H. ROGERS. Suite for Organ	2.00
HARRY ROWE SHELLEY. Ave Maria	.50
—— Berceuse	.60
—— Scherzo-Mosaic	.75
G. WARING STEBBINS. Wedding Song	.75
R. HUNTINGTON WOODMAN. Cantilene	.60
—— Scherzoso	75

NEW YORK: G. SCHIRMER

THE ORGAN

A COMPLETE METHOD FOR THE STUDY OF TECHNIQUE AND STYLE

BY

PERCY C. BUCK, M.A., Mus. Doc., Oxon.

Price, $1.50 net

This new method which the eminent organist of Worcester Cathedral has written for his instrument, has certain very positive advantages that differentiate it from others. In the first place it represents the ripe experience of one of the most distinguished English organists of the present day—in other words, it is essentially modern as regards ideas and their presentation. Then, as the author himself says in the preface to his book, "I have confined myself almost entirely to the task of providing practical material for the student who wishes to learn to play the organ"—that is, the practical application of every principle is shown in living musical example. And finally, though the textual portion of the work is noticeably small in volume, every iota of descriptive and explanatory matter is to the point, and everything not directly relating to the practical side of organ tuition, such as organ history and organ building, has been rigorously excluded. The only assumption made as to the student's previous knowledge is a fair acquaintance with the elements of piano-playing; *i.e.*, the major and minor key-signatures, fingering of the scales, etc. Of especial interest, as coming from a musician of Dr. Buck's standing and reputation, are the chapters on accompaniment, extemporising, solo playing, specifications, and a list of pieces illustrating particular difficulties, together with a short dictionary of German terms used in modern organ-music.

To sum up, this method is undoubtedly the ideal one for any student who wishes to learn to play the organ—properly, with a very direct return of efficiency and thoroughness of understanding to compensate him for the time and energy he expends.

NEW YORK: G. SCHIRMER